

CULLENBENBONG

Commissioned by & Composed for

Ian Shanahan

*Commission made possible by a grant from the
Performing Arts Board - Australia Council*

Bruce Cale

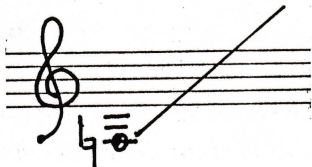
1989

TECHNICAL INFORMATION

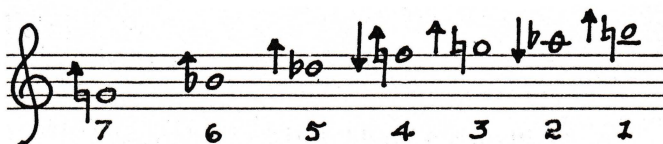
EQUIPMENT REQUIREMENTS : The piece is performed by one player.

Bass Recorder & Temple Bells = rin. (Japanese/ Chinese)

Bass Recorder:



Temple Bells - rin. :



The rin. are a group of bells selected by the commissioner of the piece Ian Shanahan and are but a few of the range of pitches available from the Temple Bells.

The auxiliary line to the Bass Recorder may, if the performer decides, be pre-recorded in regards to the temple bells and played back for performance. The voice lines should be inserted in the performance with the recorder material.

INTERPRETATION :

As a bird in flight

The use of seconds as an indication of rhythm and tempo is flexible from the point of view that a constant flow of time is important to the concept of the piece. Duration may be between (60 - ♪) and (70 - ♪), this is at the discretion of the player. Dynamic indications are to be observed. Particularly important is the

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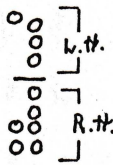






section, the structure is controlled by the force gradually being applied from given point No. 181 through to No. 285 this will be most effective if the "poco a poco build" is as natural as possible.

All other instructions are to be strictly adhered to.

ALEATORIC PASSAGES :

Improvisation interpretation appear in the piece. Notes without noteheads (||) denote a choice of given notes before sequence to be played at players discretion within time duration given. Random notes also appear as (X) place and duration given.

FINGERING TABLATURE :

| | |
|--|---|
|  |  = open fingerhole. |
| |  = shaded fingerhole (slight closure) |
| |  = approximately half closed fingerhole |
| |  = vented fingerhole (slight opening) |
| |  = closed fingerhole |
| <i>normal Tablature.</i> |  = optional procedure. ●-● etc. = trilling action. |

All fingerings in score should convey the given sound required and have been checked and tested by Ian Shanahan, those given are either (n): Normal or altered to achieve as close as possible to the given notations.





ACCIDENTALS :

Accidentals only apply to the notes which they precede. i.e. if note has no accidental play note as a natural.

ARTICULATION :

Standard articulations appear mainly, the following may be less common.

(r) 'didl'

-  = attack or full articulation phoneme.
-  = "sputato" ("spitting attack") The note is to be strongly attacked so as to cause overblowing or other transient noises during the attack only.
-  = double-tonguing. Use the phonemes 'dege' (etc) or 'didl' according to preference.
-  = tongue tremolo :very fast (as fast as poss.) ungrouped double-tonguing. The phoneme 'didl' is preferable here.



= staccato & staccatissimo, respectively : short punctuated note, though no accent is implied, extremely short.

MICROTONES.



= 1/4 tone sharp from the given accidental.

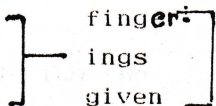


= 1/4 tone flat from given accidental.

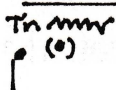


= very slightly sharp and very slightly flat, respectively (less than 1/8 tone)

this symbol is placed to the left of the accidental.

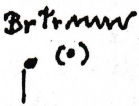


TRILLS.



= trill : a rapid oscillation between the given pitch and the secondary pitch (in parentheses).

The frequency of the oscillation corresponds to the given triangular waveform. the primary main pitch is played first.

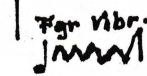


= Breath trill: a trill carried out without fingermovement by rapid oscillation in breath pressure with appropriate throat control. The fingering is always given. Breath trills are always soft and may be slow speaking with irregular oscillations initially before a stable oscillation is achieved.

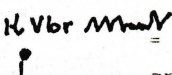
VIBRATI.



= breath vibrato: oscillations in breath pressure.



= finger vibrato: slight oscillations in pitch and/or timbre carried out with the given fingering and trilling action.



= key vibrato : fingering is given for all Kvbr., the speed of finger-key trill type vibrato is indicated as given.

INDIVIDUAL INDICATIONS

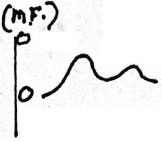
L.H.

= left hand only on recorder.

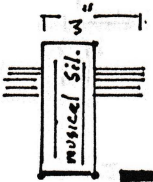
(M.F.)

= multiphonics as given.

(M.F.)



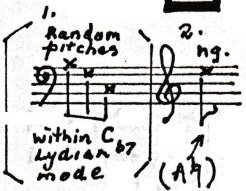
= spectral glissando : breath pressure during the production of the multiphonics changes according to the contour, giving various proportions of upper and lower note ; limits to the spectrum are lower note only and uppernote only.



= musical silence : thinking of musical continence within given time silence.



= silence : complete silence ; non movement of musical flow.



1. = random pitches from the voice either specified, from given mode, 2. or non specified; in this case a given phoneme or approximation of same.

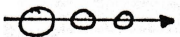


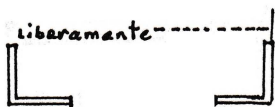
= reedy sound ; with certain 1st register pitches and fingerings, an increase in breath pressure does not cause the pitch to rise(as is usual), but instead a sound merely richer in harmonics occurs ("reedy " sound).



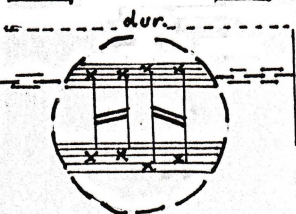
= wind rush with given fingering and duration , in this score the WR given are approximate in duration.

= rin. to be struck across the tops in given direction once, with size and type of rin. beater also given.





= liberamente ; as indicated in score.

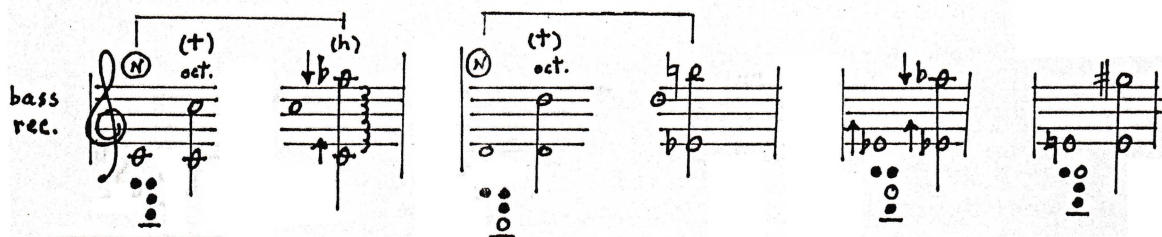


= encircled figure is additional material and may be played in any order chosen by the player within the given time span.

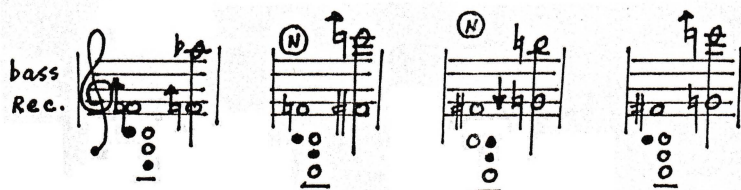


= pure breath sonority of given duration.

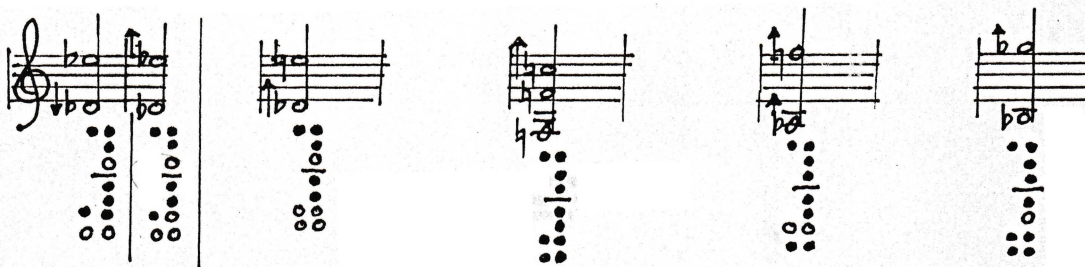
MULTIPHONICS (left hand only)



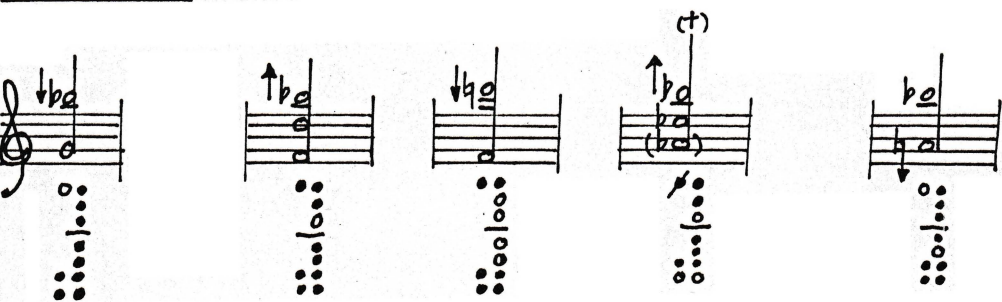
(+), (h) = attack syllables.
 (N) = normal fingering.
 } = presence of beats.



MULTIPHONICS (both hands)



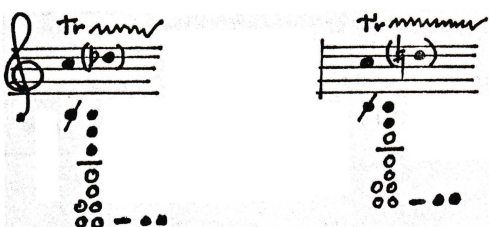
MULTIPHONICS cont'



KEY VIBRATO



TRILLS



NOTES :

CULLENBENBONG as a direct commission from Ian Shanahan, is the result of an interest in creative music stemming back to around the early sixties, in jazz and contemporary music if one might call it "classical" music.

The piece mainly concentrates on the atmosphere created by the use of Temple Bells (rin.) and a studied use of Bass Recorder multiphonics.

The music is in three parts. 1. Cullen. 2. Ben. 3. Bong.

The three sections are controlled by a chromatic modal tonal gravity in a measured form by 12 key shifts over the metric measurement time distance of 720 equal units.

The melodic cells of each Tonic Station (key centre) are free within the restrictions of the Mode of moment with a selective use of tension tones, multiphonics and rin. (temple bell) Ben section is the focal point of the work and is tightened in its overall logic by an under-pinning schemata of rhythmic accents given to the performer of the work to exercise between bass recorder, voice and temple bells.

The work emphasises the use of note decay, musical silence and absolute silence if that is possible in our time ?.

Bruce Dale. 10/9/1989